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ABSTRACT

In order to examine the vision of Latin America transmitted to the American public in Tin Pan Alley's popular songs in the first half of the twentieth century, a study analyzed nearly 50 songs. The songs were grouped into five categories: (1) songs which describe Latin locales; (2) songs which are constructed around a Latin woman's name; (3) songs which deal with specifically Latin dances; (4) songs with a humorous or satirical viewpoint; and (5) miscellaneous. Content analysis of the texts showed that Tin Pan Alley's view of Latin America was superficial, stereotyped, patronizing, and condescending; revealed considerable ignorance about Latin America; and remained relatively constant over the years. (SR)

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"MANANA IS SOON ENOUGH FOR ME": LATIN AMERICA THROUGH TIN PAN ALLEY'S PRISM

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March 1986

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One hearing of the "thoroughly offensive song . . .'Manana'. . .whose lyrics relied on, spread, and reinforced the stereotype of the lazy and shiftless Latin"[1] would lead us to surmise that Tin Pan Alley's view of Latin America was a condescending and patronizing one at best, a corrosive and cretinous one at worst. And Peggy Lee, one of the few musical artists of the forties and fifties who occasionally wrote her own material -- "Manana" is her collaboration with her then-husband, guitarist Dave Barbour -- must take credit or blame for the song, the number three hit of 1948.

However, a closer examination of America's popular music of the first half of the twentieth century, the era of Tin Pan Alley's great influence (and my designation of Tin Pan Alley encompasses the Broadway musical comedy and the Hollywood musical film) shows rather that the vision of Latin America transmitted to the American public through popular song is simply an overwhelmingly superficial one -- a change of pace or an exotic seasoning for the rather rigid song structure which did not vary much. According to Charles Hamm,

> From 1920 - 1955 the second and third generation of Tin Pan Alley writers composed verse-chorus songs, with the most important melodic material always in the chorus and and the verse optional. The chorus is almost always cast in four sections of equal length. . .almost always 32 measures in length,. . .often AABA or ABAC patterns, with occasional variants such as AABC and ABCA. Thus the skill and genius of Tin Pan Alley composers (and lyricists) was revealed by what could be done within a tightly restricted formal structure, rather than by flights of fancy soaring to new and complex

> designs. With such a limited musical time span, Tin Pan Alley composers had little space for tonal contrast and variety.[2]

Foreign elements, words or settings played a distinct role in Tin Pan Alley's constant striving for lyrical diversity, given the musical restrictions of the song form that had to be observed. And Latin America was only one exotic location that attracted professional lyricists' attention, as 1918's "Hindustan," 1920's "Japanese Sandman" and 1929's "Pagan Love Song," three extremely popular songs in their day, all confirm.

An analysis of the nearly fifty songs which I examined for this paper showed that there are five classifications which can be used to approach them: 1. Songs which describe Latin locales; 2. Songs which are constructed around a Latin woman's name; 3. Songs which deal with specifically Latin dances; 4. Songs with a humorous or satirical viewpoint; and 5. A miscellaneous group of songs which do not fit into any of the other groups.

Not examined were any songs which were Latin American in origin. Many Latin American compositions found their way into the American mainstream, with English lyrics substituted for the original Spanish or Portuguese. In many cases, the general public was probably unaware that the songs were of foreign origin: a good example of such a song would be "Green Eyes," the number three hit of 1941, recorded by the Jimmy Dorsey Orchestra with Helen O'Connell and Bob Eberly on vocals. According to John Storm Roberts in his informative book, <u>The Latin Tinge</u>, this song, "Aquellos Ojos Verdes," written by Nilo Melendez, was first

recorded in the late 1920's, but in Dorsey's version "its Latin origin was totally undetectable."[3] This periodic incursion of authentic Latin American popular music will be examined in more depth later in this paper.

The following table lists the songs according to their years of publication (not always the same as the year of popularity). Although the last year of Tin Pan Alley's dominance is considered to be 1955, in every category at least one post-1955 selection has been included, either to show that Tin Pan Alley's escapist Latin themes never really died out completely or to show how these themes have been modified to conform to rock music's more realistic outlook.

Latin Locale

1907 In Panama Colon Town
1929 It Happened in Monterey
1931 Cuban Love Song
1933 Flying Down to Rio
1939 South of the Border
1941 They Met in Rio
1942 Sand in my Shoes
1945 Tampico
1946 Managua, Nicaragua
1970 Montego Bay

Women's Names

1913 Marcheta
1922 Rose of the Rio Grande
1923 Mexicali Rose
1927 Ramona
1941 Dolores
1941 Flamingo
1942 Tangerine
1959 Donna

Latin Dances

1931 When Yuba Plays the Rumba on his tuba
1933 The Carioca
1940 Rhumboogie
1940 Rhumba-Cardi
1940 A Little Rumba Numba
1941 Jitterrhumba
1941 I Came, I Saw, I Conga'd
1941 Kindergarten Conga
1941 Who Started the Rhumba
1945 Caramba, It's the Samba
1946 Miami Beach Rumba
1954 Papa Loves Mambo
1954 Mambo Italiano

Humorous-Satirical

1935 She's a Latin from Manhattan
1939 South American Way
1941 Six Lessons from Mme. La Zonga
1945 Rum & Coca Cola
1945 South America, Take It Away
1946 They've Got an Awful Lot of Coffee in Brazil
1948 Manana
1957 America
1977 I Go to Rio

1985 Conga

Miscellaneous

1921 When East Meets West
1941 My Adobe Hacienda
1953 Vaya con Dios
1957 Yellow Bird
1985 Quete Quiero

Undated and Unexamined Titles

Cuban Cabaret; Gaucho Serenade; In Caliente; Jose O'Neill, the the Cuban Heel; Lady of Havana; Marching through Mexico; Moon over Monterey; Must I Say Adios; On that Beach of Havana; South American Joe.

Roberts states that from about the 1870's on, "various ostensibly Latin musical groups were touring the U.S. and that the number of nineteenth-century publications or Latin-inspired music lying forgotten in archives may reach the hundreds."[4]

This interest in Latin material was probably prolonged by the Spanish-American War of 1898, when a number of patriotic songs appeared with Cuban themes, just as had happened with the Battle of the Alamo decades earlier. "At least notionally Latin themes were also showing up in the theater before the turn of the century."[5] John Philip Sousa, who many forget was a successful operetta composer, presented El Capitan in 1896, and Victor Herbert interpolated a number called "Cuban Song" in his operetta, The Idol's Eye.

> His lyricist, Harry B. Smith, provided early examples of two major stereotypes that were to haunt American-Latin compositions for half a century. His lines opened, "In the isle of Cuba, fair Havana There I raise the coconut & the banana," and later continued, "Oh, the eyes of Cuban girls they go right through you. They pursue you and they woo you and undo you."[6]

In 1904, The Yankee Consul, supposedly set in Santo Domingo, opened a long run on Broadway, followed by Mexicana two years

later and Cuba in 1908. If the influence of Tin Pan Alley is considered to begin at the turn of the century, those shows must have been responsible for some popular songs, but they have been lost or forgotten. The U.S. was then caught up in the construction of the Panama Canal, and the music reflected this.

1907 was the year that two popular entertainers and entrepreneurs, the Rogers Brothers, opened in a Broadway musical comedy production, The Rogers Brothers in Panama. One popular historian has written this about them:

> The Rogers Brothers had been known for half a dozen years as the exponents of the poor man's vaudeville extravaganza, whipping up at short notice popular type, lightweight musicals patterned after the burlesques of Weber and Fields. The brothers would locate their stories in popular surroundings. One year they would produce The Rogers Brothers in Paris, another year The Rogers Brothers in Ireland, and so on.'

The United States began digging the Panama Canal in 1907, taking over from France, which had been defeated by the canal's tropical diseases and swamps, and the difficulty of moving its volcanic rock and clay banks. The popular songs which came out of The Rogers Brothers in Panama bear little relation to reality. They are pure escapism. The song "In Panama" could serve as a model for Tin Pan Alley's ideas about foreign places. It goes:

verse I sing to thee land of dream-hours, sweet flowers, tra-la
I sing to thy trees & thy sweet summer breeze
Panama, Panama.

I dream of thy fair senoritas who greet us afar
The fairest on earth is the land of my birth
My beloved Panama.

chorus Panama, Panama,
Sweet with flowers and dream laden hours in
Panama, Panama
Under the sheltering palm tree
Land of milk and honey, Skies so blue & sunny
I may roam, but home sweet home is Panama.

No mention of yellow fever and malaria mars the idyllic picture of a Panama filled with flowers and soft breezes. "Colon Town" was from the same show and labeled a "ballad" in the score. The lyrics suggest that "ballad" may have had a different meaning in 1907. The song begins like this:

Ah but she was a sad coquette
When I stole a kiss and called her pet
She boxed my ears with a castanet
Way down in Colon Town.

No less a figure than George Gershwin was responsible for a ditty inserted into George White's Scandals of 1921. For those who do not credit the importance of an excellent lyric writer like Ira Gershwin, the words of "When East Meets West," also about the Panama Canal, were by a certain Arthur Jackson, and they are remarkably Ramboesque in tone:

When East Meets West in Panama,
And sea meets sea,

Where Yankee brains and Yankee brawn

Won victory....

One of the most consistent categories of Tin Pan Alley songs has always been the song which glorifies an individual woman. Many of these through the years have been about Latin women.

"Marcheta," which dates from 1913, could as easily have been entitled "Penelope" or "Elizabeth," for all its Latin content. However, its full title is "Marcheta, A Love Song of Old Mexico." It is a sentimental ballad, in the operetta style that Victor Herbert had popularized on Broadway, and it was written by another Victor, Victor Schertzinger. It is in the classic AABA form, but it has an unusually wide range, and the B section, or bridge, lies very high. A song which calls for a semi-operatic voice, I remember hearing it performed by various radio tenors in my childhood years. It begins "Marcheta, Marcheta, I still hear you calling me back to your arms once again," and it goes on to detail the singer's sadness when he recalls the loss of his "Marcheta."

In 1922 "Rose of the Rio Grande" was written and subtitled "An American Love Song." Its chorus begins: "Rose of the Rio Grande, Rose of the Border Land," and it represents a sub-genre which I will only mention -- songs about the disputed land of Texas. Very soon after the battle of the Alamo, American songwriters were attacking the Mexicans with xenophobic fury. In the late 1830's "The Texan Song of Liberty" (written by a woman) went like this:

Santa Anna (sic) savage friend, no more
Our lovely fields shall drench with gore;
The monster never met before
So brave an enemy.

After Texas became a state in 1845, the stridency began to abate, and in 1858 "The Yellow Rose of Texas" appeared, a song which has had various bouts with popularity, including being utilized as an important element in a classic John Ford western and being done to death by Mitch Miller in his "Sing Along with Mitch" records and TV shows. According to one music historian, it was written "by a modest fellow whose initials, J. K., remain the only clue to his still undiscovered identity, and it is a tribute to a beautiful girl of mixed blood."[8] "The Yellow Rose of Texas" is the ancestor of "Rose of the Rio Grande" and of the next rose, 1923's "Mexicali Rose." "Mexicali Rose" is also a case of a song which was written in one year, achieved a degree of popularity during another year, and then finally became a smash hit years later. The song created absolutely no interest in 1923, but in 1926 it was popularized on radio by a group called the Cliquot Club Eskimos (Cliquot Club being a popular brand of ginger ale). It was probably resuscitated by the group because of the tremendous popularity of "In a Little Spanish Town" in 1926. According to Don Tyler, compiler of Hit Parade, 1920-1955," 'In a Little Spanish Town's' success started a Tin Pan Alley vogue for Spanish-style songs."[9]

John Storm Roberts says, however, that

> Latin and pseudo-Latin songs appeared in a steady trickle throughout the 1920's, and Broadway was also increasingly turning to Latin America, either for its themes or its actual material. A couple of early examples of what was to become a fairly standard practice -- the inclusion of a humorous, romantic, or satirical song of Latin inspiration in a revue or musical comedy -- occurred in 1922. Sigmund Romberg wrote a song for the musical comedy Springtime of Youth called "In Brazil," using the familiar habanera (Cuban-Spanish) bass. Its lyrics reflected the common confusion and cliches: they referred to "Natives dancing gay fandangoes in Brazil," and part of the chorus was in Spanish! George Gershwin's "Argentina" in George White's Scandals of 1922 was, believe it or not, not a tango but a bolero (Cuban)."

Richard Rogers interpolated a Cuban-inspired number called "Havana" in his 1926 musical, Peggy Ann. And Rio Rita, a 1927 musical and a 1931 movie, took up the same theme that surfaced in the "Yellow Rose of Texas" -- an Anglo Texas Ranger in love with a Mexican girl. "In true musical comedy fashion, Rio Rita made light entertainment out of a rather grimmer reality. In Texas and the other areas where Mexican and Anglo-American rubbed shoulders, friction was often generated more than romance."[11] The title song was a big hit in 1927; it is a Mexican-flavored duet sung by the star-crossed lovers, Jim and Rita.

This motif of Anglo-Latin lovers recurs often in Tin Pan Alley and Hollywood. The 1930 film Ramona with the authentically Mexican Dolores del Rio used the idea borrowed from the 1927 ballad of the same name, and years later in 1957, Leonard Bernstein based his musical, West Side Story, on an updated Romeo and Juliet theme: Anglo hero, Puerto-Rican heroine, "Maria," a

'n' rollers, Richie Valens (real name: Ricardo Valenzuela) popularized his own mournful ballad late in 1958, called "Donna," about a Chicano boy who loves an Anglo girl whose family is none too happy about their daughter's choice of a boyfriend.

All of this attests to the fact that a primal theme recurs in all musical periods, in different guises. During Tin Pan Alley's heyday, songs named for Latin women generally revolved around dark eyes, mission bells, roses in her hair, serenades, etc. After the advent of rock, lyrics became more true-to-life, but the theme did not disappear.

1942's huge hit "Tangerine," written by the same Victor Schertzinger who was responsible for 1913's "Marcheta," is one of the most entertaining of the songs which are named for Latin women. This is because of the innovativeness of the Jimmy Dorsey Band's recording and his vocalists, Bob Eberly and Helen O'Connell. The duo collaborated on many of Dorsey's hits, and their usual procedure was for the dreamy crooner Eberly to take a straightforward initial chorus and for O'Connell to respond with a different interpretation and lyrics, in a mocking satirical vein. They had used this to good advantage on some of Dorsey's other Latin American hits, such as "Green Eyes" and "Amapola," but it is a particularly effective technique in "Tangerine," the tale of an Argentine girl whom all the "caballeros" are in love with and whom all the "senhoritas" envy.

After the flurry of musical comedies with Latin locales in the early 1900's, Tin Pan Alley retained at least a passing

interest in Latin America, as Roberts states. It continued its flirtation with foreign places in 1929's "It Happened in Monterey," written by Mabel Wayne, who has several other "Latin" numbers to her credit. This song was featured by Paul Whiteman and his Orchestra in the film King of Jazz, one of the earliest sound musicals. "Jazz," of course, in those days really meant popular music, and Whiteman's sedate rendering of the song would probably be rejected by the Boston Pops today as too tame for even their audience.

For the 1931 movie Cuban Love Song, the Metropolitan Opera baritone Lawrence Tibbett performed the title song about which one compiler wrote "without the native Cuban rhythms underneath the melody, this 3/4 tune would not have a particularly exotic character."[12] The lyrics, too, are run-of-the-mill love song lyrics -- only its name is Latin.

One of the high points of 1933's film year was Flying Down to Rio, the movie which first teamed Fred Astaire and Ginger Rogers. They were the second leads, and despite what one Hollywood chronicler deemed "a threadbare plot (exotic Brazilian beauty cannot decide whom she loves more: an American aviator-cum-songwriter, or her fiance back home in Brazil),"[13] they emerged as stars, thanks in large part to a dynamic score by Vincent Youmans. The film is entirely lighthearted, but it does not satirize Brazil or Brazilians, and at least recognizes that Portuguese and not Spanish is spoken there. Youmans' lyricists were Gus Kahn and Edward Eliscu, and their contribution was

important. At least three of the songs, "Orchids in the Moonlight," "The Carioca," and the title song were extremely popular and are now standards.

North American songwriters could never retain, and did not appear to care about, just which Latin-American countries produced which dance rhythms, so although "The Caricoa" is rightly samba-based, the slow ballad "Orchids in the Moonlight" is a tango sung by Mexican Dolores del Rio, playing the part of a Brazilian socialite.

The songwriter and popular music commentator, Alex Wilder, in his respected book American Popular Song, unintentionally endorses John Storm Roberts' contention that American pop music has been heavily Latinized over the years. Wilder commented on Flying Down to Rio:

> Nearly all the songs in this score show a marked Latin American influence -- and should. As a result they don't add up to the body of American song writing. The rhythmic and melodic devices are all those of another culture, engaging, to be sure, but characteristic of Latin style. "Carioca" is a big production number interlarded with instrumental interludes and containing three distinct melodies... I feel that there is no point in going into detail about it, simply because of its unAmerican-ness... "Orchids in the Moonlight" is a tango, the verse of which is as strong as the chorus. The opening phrase of the chorus is like that of a later song in which the intent was to introduce a foreign flavor. It's a very well-written Latin song, a standard to be sure, but of no concern to this survey."

Notice that he speaks of "Latin culture" as if it were a monolith and correspondingly dismisses any outside influences on American music. On the other hand, one of the interesting areas

Roberts touches on in The Latin Tinge is the cross-fertilization of musical influences between North and South America.

When mention is made of movie musicals with Latin locales or themes, we must remember that these films were shown and were popular in Latin America, so that Latins were also subject to our sometimes absurd, sometimes insulting, ideas of them. The thirties and forties had a veritable parade of movies set in Latin America: Under the Pampas Moon and In Caliente (1935); Rose of the Rancho and The Gay Desperado (1936); Argentine Nights and Down Argentine Way (Carmen Miranda's film debut) and Abbott and Costello's One Night in the Tropics (1940); Blondie Goes Latin, Charlie Chan Goes to Rio, That Night in Rio, They Met in Argentina, Week-End in Havana, Fiesta (1941); Moonlight in Havana and You Were Never Lovelier (1942); Brazil, The Gay Senorita, and Mexicana (1944); The Thrill of Brazil (1946); Carnival in Costa Rica (1947); and Hope & Crosby's Road to Rio (1948). Walt Disney also made two animated features with Latin themes during this period; The Three Caballeros was especially innovative in its integration of live-action and animation and not condescending in its treatment of Latin music.

There were practical reasons for this emphasis on Latin America in the musicals of the thirties and forties. During the thirties, the United States was dealing with the Depression, and Hollywood musicals responded with musicals becoming more escapist than ever. During the forties, the U.S. was at war, and its European movie markets dried up completely, so that there was a

conscious courting of the emerging Latin-American markets. This was also the period of President Roosevelt's "Good Neighbor" policy.

The Panamanian singer/songwriter Ruben Blades recently remarked upon the popularity of American films in Latin America during Hollywood's heyday: "I admired the movies--Fred Astaire films, Bob Hope films--my grandmother took me every day.... There was a time when Latin music was in every American movie. There was a time when it was fashionable to dance the mambo."[15]

Even through the fifties Hollywood movies featured many Latin-inspired songs, and Hollywood followed Broadway's lead in interpolating exotic songs in otherwise prosaically American shows. For example, Irving Berlin's 1933 hit "Heat Wave," which he wrote for the great black singer Ethel Waters to sing in As Thousands Cheer--a Broadway musical which recreated the headlines of the day--is the tale of how a record-breaking hot spell arrived in New York via the island of Martinique. Sample lyric: "She started the heat wave by makin' her seat wave; It isn't surprising, the temperature's rising, She certainly can, can-can." Martinique was then a French possession, so perhaps the can-can could qualify as a native dance. Even the very best songwriters gave out confusing cultural signals.

When Twentieth-Century Fox saluted Irving Berlin with the film There's No Business Like Show Business in 1954, there was the very tropical Marilyn Monroe reprising "Heat Wave," and as one film historian wrote, "generating 'heat' of her own

variety."[16] That same writer further opined:

> As Hollywood moved into the jungle, what could be more natural than to fill the tropics with song and dance. The converse of this was that more and more contemporary films included a jungle number. In the most unlikely of contemporary film musicals, an uptempo number of tropic origin would appear. More often than.[17]

This image of Latin America as a city or a resort surrounded by a vast jungle prevailed in Hollywood musicals during their period of great popularity in the forties and fifties, and was foretold by the corrosive satire of the brazilian writer, Oswald de Andrade, in his play of 1933, O Rei da Vela. I quote from a previous paper:

> In the second act we are transported to a tropical island practically in the heart of Rio where, the author says in his stage directions, "passaros assoviam exoticamente nas arvores brutais." (p. 97). The result is that the landscape is suggestive of a jungle, while the rest of the directions read.... "O mar. Barraca. Guarda-sois. Um mastro com a bandeira americana. Palmeiras. Uma rede do Amazonas. Bebidas e gelo. Moveis mecanicos. Os personagens se vestem pela mais furiosa fantasia burguesa e equitorial. Morenas seminuas. Homens esportivos, hermafroditas, menopausas." The spectator is in a sort of lush never-never land, where Andrade presents us with a parody of what the average foreigner believes Brazil to look like. And if we think his parody has no basis in fact, we need only recall some of the MGM and Fox musicals of the forties and fifties, where this tropical paradise is created almost to the exact detail and presented matter-of-factly.[18]

But there were also song hits that tread the path of already established tradition. "South of the Border (Down Mexico Way)", singing cowboy Gene Autry's huge hit of 1939, reprised the

familiar ingredients of Anglo cowboy and beautiful senorita. The lyrics are worth quoting, since they are almost a textbook example of the Latin touches added for heightened interest in a formulaic Tin Pan Alley pop song.

She was a picture in old Spanish lace
Just for a tender while I kissed the smile upon her face
For it was "Fiesta" and we were so gay
South of the Border Down Mexico Way.
Then she sighed as she whispered "Manana"
Never dreaming that we were parting
And I lied as I whispered "Manana"
For our tomorrow never came
South of the Border I rode back one day
There in a veil of white
By candlelight she knelt to pray
The mission bells told me
That I mustn't stay
South of the Border Down Mexico Way
Ay! Ay! Ay! Ay! Ay! Ay! Ay! Ay!
" " " "

The song employs every romantic cliche about Mexico and Latin women.

An example of a song in a similar vein but on a more sophisticated level was 1942's "Sand in my Shoes," with lyrics by Frank Loesser. It was only a minor hit, but it had a more

universal, evocative story line, featuring the tropics as sand, sea, moonlight, and romance.

During the early 1940's many compositions by authentic Latin American songwriters also became popular in the U. S. Partly responsible for this state of affairs was that ASCAP, at that time the only performing rights organization, could not come to a contractual agreement with radio stations with the result that the stations banned ASCAP compositions. The stations then formed their own organization, BMI, which sought out songwriters and publishers from fields that ASCAP had ignored: foreign music, country and Western, and public domain songs, as well.[19] Many Latin songs became popular during this period, like "Brazil" (Aquarelas do Brasil) used in four different movies, just during the forties, and once again, for good measure, in 1957's The Eddy Duchin Story. Now it is the underlying motif, still performed in late thirties, early forties' style, in a contemporary film called Brazil, made by ex-Monty Python Terry Gilliam. It provoked a furor when Universal Studios refused to release it, probably because it is what one reviewer called "an eccentrically downbeat futurist fantasy. Gilliam describes the genesis of Brazil from the thirties pop song of the same title... `I had an image of somebody sitting there in the evening with a radio and that haunting song coming over the airwaves -- escapist, romantic sounds suggesting that somewhere out there, far from the conveyor belts and ugly steel towers, is a green and wonderful world.'"[20]

By the close of the Second World War, a more realistic,

By the close of the Second World War, a more realistic, sometimes more satirical note crept into even the songs about exotic places, a signal that the world was growing smaller and that more people were actually visiting these "Far-Away Places," as well as a sign of Tin Pan Alley's hegemony being threatened by new sources, i.e., rhythm & blues, and rock 'n' roll. Novelty songs, such as "Tampico," begin to come to the fore. In Stan Kenton's record of "Tampico," there are lines which say:

If you are planning a trip,
Come down to Tampico Way,
Those lovely tropical scenes,
Will make you want to stay.
But they co-exist with these verses:
The senoritas they wave
When you arrive at the docks,
The native costumes they wear
Are slacks and bobby socks...
You ask a Mexican band
To play a <u>rhumba</u> down there,
He turns and says to the boys
Hey fellas -- dig that square...

As usual, the songwriters place the Cuban <u>rhumba</u> in the wrong country, but the song does show a greater awareness of the world's progress on its way to Marshall McLuhan's "global village." This quickly degenerated into 1946's "Managua, Nicaragua," where "You buy a 'hacienda' for a few 'pesos' down,

moment, there is a chain of upscale boutiques in all the better malls which features comfortable, cotton sports clothes, and is the brainchild of a husband-and-wife team of young, well-educated Yuppies. It is the very successful "Banana Republic." The owners are exactly the type who should know better, but evidently they consider the name clever and trendy instead of insulting.

Charles Hamm calls this period from the end of World War II until the advent of Elvis Presley in 1955 the third generation of Tin Pan Alley and states:

> Though individual songs by younger composers were sometimes fully comparable to those of the great songwriters of the 20's, & 30's, no single individual or even small group of writers dominated the third generation of Tin Pan Alley... The song style that had served T.P.A. so well had changed very little, except in details, for almost half a century. It was still serviceable, but there were increasing signs that songwriters and audiences alike were reaching a saturation point and were beginning to cast about for a new type of song.[21]

During the fifties, Caribbean calypso music enjoyed a burst of popularity, largely thanks to the charisma and talent of Harry Belafonte. Most of the songs were adaptations of material by authentic calypso musicians, such as Lord Burgess' 1955 "Jamaica Farewell," but Broadway quickly jumped on the calypso bandwagon with two productions, 1954's House of Flowers with music by the distinguished Harold Arlen and book and lyrics by the equally distinguished Truman Capote, and 1957's Jamaica, again music by Arlen, lyrics by the socialist lyricist E. Y. Harburg. Stanley Green, musical comedy historian, traces the reasons for Jamaica's failure:

> Harburg's script was about a poor fisherman (to be played by Belafonte) who was unique among his fellow islanders in that he had no desire to live in the U. S. Why, he reasoned, should he trade his values for those of the people on the mainland when tourists obviously liked his way of life so much that they continuously (sic) visited his island? ...By the time Jamaica opened on Broadway the character of the fisherman (now played by Mexican Latin lover Ricardo Montalban) was made subordinate to that of the leading female character (played by Lena Horne) and the plot was almost nonexistent.[22]

No real hit songs emerged from either show, Jamaica or House of Flowers, and Calypso was a passing fad, although years later reggae, also Caribbean in origin, was to become an important element in pop music. Calypso remained one part of the folk music so much in vogue in the fifties and early sixties.

In 1970 an irresistibly catchy calypso-rhythm song, "Montego Bay," written by Brill Building songwriter Jeff Barry and Jamaican musician Bobby Bloom, who also performed it, enjoyed several months of popularity on the charts. Its charming but down-to-earth lyric is miles away from Tin Pan Alley:

> Vernon'll meet me when the BOAC lands,
> Keys to the M.G. will be in his hands.
> Adjust to the driving 'n' I'm on my way,
> It's all on the right side in Montego Bay.
> Gilliam'll meet me like a brother would,
> I think I remember but it's twice as good.
> Like how cool the run is from his silver tray.
> I thirst to be thirsty in Montego Bay.
> I'll lay on a lilo till I'm lobster red,

I still feel the motion here at home in bed.
I tell you it's hard for me to stay away,
You ain't been till you been high in Montego Bay.

In another context, the long list of songs which celebrate Latin dance rhythms reflects the basic appeal that dancing has always enjoyed in popular music. Roberts calls several of his chapters in The Latin Tinge "The Tango Rage" (the thirties), "The Rhumba Era" (the forties), and "Mambo Time" (the fifties).

Social dancing had become ubiquitous by the 1920's -- the so-called Jazz Age conjures up the image of a couple dancing the night away. Screen heartthrob Rudolph Valentino tangoed in several films, and the soulful ballad "Marcheta," which I already spoke about, has a vaguely tangoish rhythm. Cuban rhumba bands enjoyed great success from about 1930 on, and they mostly played rhumbas of Latin-American origin, like "The Peanut Vendor" and "Mama Inez." 1933's "The Carioca" was not a rhumba but an invented rhythm with elements of the samba and the conga, a dance which did not catch on in the States until the late thirties. "The conga dance, with its long line that might eventually sweep in everybody in the place, and the kick on the fourth beat of every measure accentuated by the percussion, combined simplicity and panache."[23] The rhumba, with more complicated steps than the conga, was still not as flamboyant as the dramatic tango, and it became a favorite in East Coast dance palaces and hotel ballrooms.

An Irving Fields song from 1946 called "Miami Beach Rhumba"

An Irving Fields song from 1946 called "Miami Beach Rhumba" is a prime example of the inroads Latin dance music had made on Tin Pan Alley compositions. It is a classic style verse and chorus songform, but at the end there is a montuno[24], and there is even an alternate verse in Spanish which speaks of Cuba instead of the original Haiti in the English verse.

verse: I started out to go to Haiti
Soon I was at Miami Beach
There, not so very far from Haiti
Quaint are the dances they teach!
That's where the oranges are rounder,
That's where the winter days are warm.
That's where I caught a hundred pounder,
We danced in true Latin form.
Here was all the charm of Haiti,
The tropic sky was just as fair.
The temperature was over eighty,
Which they call "cool" down there!
I didn't go where I intended,
For greater joy was in my reach,
My Caribbean cruise was ended
In a romance at Miami Beach!

montuno: Ay, ay, ay, ay, it will thrill me when
I take a flight through the sky to Miami by the sea,
Ay, ay, ay, ay, it will thrill me to fly

This schizoid lyric mixes American and Latin elements, not altogether successfully, and the song was a staple of the Xavier Cugat Orchestra for many years. Other songs which attempted fusions of American and Latin elements were 1940's "Rhumboogie," a big hit for the Andrews Sisters which was imitated by "Rhumba-Cardi," sung by Dinah Shore with Cugat's Orchestra, and 1941's "Jitterhumba," which must have been some dance. Generally, songs in which the Latin dance rhythm appeared as part of the title were concerned with the mechanics of how to do the rhumba, conga, samba, etc.

On the other side of the coin were the songs whose lyrics told tales of woe about learning Latin dances, songs like "Caramba, It's the Samba," and "South America, Take It Away." The latter song, by Broadway's gifted Harold Rome, is both a dance number and a lament from someone who is exhausted from the effort of learning the Latin rhythms:

Take back your samba Ay!
Your rhumba Ay! your conga Ay, yay, yay!
I can't keep shakin' Ay!
my rumble Ay! any longer Ay, yay, yay!
Now maybe Latins Ay!
In their middles ay!
Are built stronger Ay, yay, yay!
But all this makin' with the quakin' &
this shakin' of the bacon leaves me achin'!
Ho - lay!

Ho - lay!
First you shake it and you put it there!
Then you shake it and you put it here!
That's enough, that's enough,
Take it back, My spine's out of whack!
There's a great big crack in the back of my
sacroiliac!
Take back your conga Ay!
Your samba Ay! your rhumba Ay, yay, yay!
Why can't you send us Ay!
A less strenuous ay! number Ay, yay, yay!
It's getting so now Ay!
that even Ay! in slumber, Ay, yay, yay!
I hear the rocking of maracas and
the knocking of the knockers in my carcass,
Ho - lay!
South America, Take it away!

coda: This fancy swishin' in position
Wears out all of my transmission ammunition,
Ho-lay!
I know there's danger really lurking
If my rear end keeps on working at this jerking!
Ho - lay!
South America, Take It Away!

This is a truly inventive, clever song, whose lyrics are satirical but never denigrate the people of Latin America -- only

treated. The song also acknowledges that these same dances had swept through the United States.

The next big dance fad was the mambo, and during the fifties, "Papa Loves Mambo," a hit for Perry Como in 1954, and Rosemary Clooney's "Mambo Italiano," also from 1954, were all over the airwaves. "Papa Loves Mambo," if I remember correctly, went "Papa loves mambo, Mama loves mambo," repeated ad infinitum. The last lines were: "Don't play the rhumba and don't play the samba, 'cause Papa loves mambo tonight!" What exactly was the mambo? According to one definition: "The mambo is a type of rhumba that originated in Cuba. It has quadruple (4) meter with a syncopated third beat."[7] Mrs. Arthur Murray, who--with her dancing teacher husband--had a longrunning TV show during the 1950's, defined it as 'the rhumba -- with a jitterbug accent.' The mambo owed a great deal to jazz, from which it borrowed instrumental techniques, as well as a general big-band brashness that was distinctively American."[8]

The mambo was an intricate dance for the average couple on the dance floor, and it soon gave way to a simpler variation, the chachacha, which, however, did not inspire a single hit song. Perhaps the greatest tribute to the power and elan of the Latin dances was the Leonard Bernstein musical of 1957, West Side Story. With the renewed interest in the music -- witness the new record conducted by Bernstein himself and with opera singers taking the leading roles and also Barbra Streisand including her version of "Somewhere" on an album -- we forget that it was

primarily a dance musical. The clash between rival New York street gangs, Anglo and Puerto Rican, was epitomized by the furious dance rhythms Bernstein provided and that Jerome Robbins, who had the original idea for the Romeo and Juliet adaptation, brilliantly choreographed in dances that stylized the Latin element but respected the energy and panache of the original versions. A dance number called simply "Mambo" introduces the Puerto Rican gang, and this Latin theme and syncopation serves as an identifier every time the Puerto Rican gang members appear on stage."

West Side Story represented the last gasp of Latin dance music before the onslaught of rock 'n' roll. There is a brief chachacha routine in the sixties show Bells Are Ringing, but the next Latin fad, the Brazilian bossa nova, was not dance music. Bossa nova was heavily influenced by American cool jazz, and it spawned only one popular American hit, Eydie Gorme's "Blame It on the Bossa Nova" in 1963. The rest of the songs associated with this rhythm were all adaptations of Brazilian compositions.

But since pop culture recycles itself every so often, we are now in the midst of renewed interest in Latin culture and dances. Thirty years of rock, which has simply absorbed many Latinisms, still could not repress one of the biggest hits of 1986, "Conga" by Miami Sound Machine. True to the form, its lyrics exhort one and all to "come on shake your body, do the conga!"

The humorous or satirical side of the Latin influence on American music began very early on Broadway and Tin Pan Alley,

American music began very early on Broadway and Tin Pan Alley, and we have already touched upon some of these compositions. Many of these so-called "novelty" songs are intertwined with comments on Latin dance rhythms and so belong in more than one category.

One of the most inventive of the early songs, "She's a Latin from Manhattan," was written by the indefatigable Harry Warren for an Al Jolson movie vehicle Go into Your Dance. It is done as a nightclub number which has Jolson exposing a female performer posing as a Latin dancer, as only a "hoofer" from Tenth Avenue, and it ends with a Latin-style dance number.

The lyrics, by Al Dubin, are witty and once again show the wide spread influence, already in 1935, of Latin music in the United States. As follows:

She's a Latin from Manhattan
you can tell by her "Manyana"
She's a Latin from Manhattan
and not Havana.
Tho's she does the rhumba for us,
and she calls herself Dolores,
She was in a Broadway chorus,
known as Susie Donohue.

In 1939, Carmen Miranda burst on the Broadway scene, singing "South American Way" by the same Al Dubin but with music by Jimmy McHugh, in a revue called Streets of Paris. She was already a star in Brazil, and, to this day, remains a beloved figure there

with a museum devoted entirely to her in Rio. Her real name was Maria do Carmo Miranda da Cunha, and she was actually Portuguese by birth. Although some Latins find her flamboyant image culturally demeaning, her self-awareness and sly good humor lifted her above a simple parody of a Latin senhorita.

"South American Way" is marked tempo di rumba (not too fast), and it consists of a verse and a chorus in AABA form. It is humorous and escapist, rather than satirical, and the chorus indication for performance is "Dreamily." However, to begin with, Carmen Miranda pronounced it "Souse American Way," and what is more, it is difficult to imagine her singing any song "Dreamily." The lyrics are clever, and the B section makes use of an internal rhyme scheme to create interest. It goes:

verse: Why don't you play the South American Way?
You can forget all your cares in love affairs, in Buenos Aires,
Why don't you do the way they do in Peru?
Have a good time while you may,
Make love at night, and dream all day;

chorus: Hi-yi, hi-yi, Have you every danced in the tropics?
In that hazy lazy like,
kind of crazy like, South American Way.
Hi-yi, hi-yi, Have you ever kissed in the moonlight?
In the grand and glorious, gay notorious

The Latin scheme of love
Is like a dream of love,
A Latin stream of love
Is in the veins,
They'll buy a jewel for you,
or fight a duel for you
or drive a mule for you
Across the plains.
Hi-yi, hi-yi, There is melody in their music,
While the gauchos sing it
Come on and swing it, the
South American Way.

The years of the middle forties saw a spate of satirical songs which had Latin and Caribbean themes. The popular composers of the day were straining for novel motifs, and the reverse side of the Good Neighbor Policy seemed to be an ever more patronizing attitude towards our southern neighbors.

"Rum and Coca-Cola" was the number five song of 1945's hit parade, and it consists of a calypso-style rhythm which is simple to sing and which commemorates a trip to Trinidad. The song, with lyrics by TV comic Morey Amsterdam, has a chorus which says: "Drinkin' rum and coca-cola, Go down 'Point Koomanah,' Both mother and daughter singin' for the Yankee dollar." The Andrews Sisters, however, on their famous record, substitute "workin' for the Yankee dollar." What kind of "work" do they mean? It is one of a trio of songs -- the other two are 1946's "Managua,

Nicaragua," and 1948's "Manana" -- which sees Latin Americans as lazy, tourist-gouging parasites. More Americans were traveling south, and many of them were surprised that Latin America was different from North America. "Managua, Nicaragua," celebrates the rock-bottom prices of the country for the American tourist, no matter what he/she is buying.

"Manana" represents the absolute nadir of this genre, and it is ironic that Peggy Lee, an artist often cited for her excellent taste in material, is still doing this song in her nightclub act. Another artist, also famed for his good taste in material, Frank Sinatra, is the performer on the humorously satirical "Coffee Song (They've Got an Awful Lot of Coffee in Brazil)" of 1946. The song itself is amusing; the patter (done in a supposedly Brazilian accent) he tacks on at the end is not.

West Side Story, along with its hymn to the mambo, also contained the satirical duet, "America," which contrasted life in New York with that of Puerto Rico in lyrics by Stephen Sondheim. Although the song sounds dated now, at least we get two points of view, and it does not portray Latin America as a place where gullible American tourists are separated from their "Yankee dollars."

Latin-based hits and Latin themes are rarer after the advent of rock 'n' roll in 1955, but Roberts devotes a great deal of attention to the Latin-based disco music of the seventies, a movement which many rock critics consider beneath discussion, probably because of its beginnings as "gay" dance music. Hugh

Mooney has this to say: "For the socially aware 1960's radical, Disco might empathize with the two minorities who earliest embraced it -- the Puerto Ricans and the gays concentrated in the media center of the nation. Gays had danced to the vibrant salsa of a people who (in the eyes of straight, square Americans) flaunted an `offensive' physical freedom."[28]

Rolling Stone Encyclopedia of Rock and Roll recognizes the Latin underpinnings of disco in its definition:

> Almost all disco features the genre's characteristic rhythm, with a solid thump on each beat, and its vocals are often simple exhortations to dance, party or boogie. But the many variations within the style -- from the plush orchestrations of Gamble & Huff to the skeletal charanga-derived groove of Chic and the loping beat of the BeeGees to the mechanical synthesizer patterns of Eurodisco -- assure its continuing vitality.[29]

Most of the best disco groups were black, and black music, in particular, has become very Latinized. Much of today's Top 40 music has a dance base -- hits by Michael Jackson, Prince, Madonna, etc. As one expert wrote succinctly, "The influence of Latin music was pervasive, and by 1977, no self-respecting R & B band would be caught without a Latin percussion instrument in its lineup."[30] Thus, as Latin themes have faded from pop hits, Latin influence has become stronger than ever under the surface.

In 1977 supper-club performer/writer Peter Allen had a minor hit with "I Go to Rio," mostly because it was recorded by the smooth California rock group Pablo Cruise. But his version is by

far the more interesting one. The lyrical premise of the song is simple: "When my baby smiles at me, I go to Rio." John Storm Roberts writes: "the ironically stereotyped Rio-as-earthly-paradise theme is set to a blend of disco, rhythm-&-blues, and Brazilian rhythms. Over it, Allen played a lengthy, marvelously eclectic piano solo that jumbled salsa, montunos, 'continental Latin' touches, ragtime, and jazz over samba school percussion-&-whistles backing."[31]

Apparently, Allen's performance was too esoterically ironic for the American mainstream, because it did not enjoy the success of Barry Manilow's copy of the next year, "Copacabana," a neo-Tin Pan Alley story ballad of a love triangle with a forties club line-dancer caught between a struggling pianist and a mobster. Manilow's song possessed none of the irony of Allen's, but it mined forties nostalgia for all it was worth. Apparently, we prefer ersatz Latinisms to ironic, selfaware Latinisms.

I think that Latin musician Ruben Blades might be permitted to have the last word regarding the essentially conservative, middle class world of American pop music. He says: "North Americans are very provincial in their outlook. They don't know what's going on beyond their borders because they don't need to. You know, 'We are self-sufficient, we are the world, we are the people."[32]

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NOTES

[1].John Storm Roberts, The Latin Tinge (New York: Oxford University Press, 1979), p. 110.

[2].Charles Hamm, Yesterdays (New York: W. W. Norton and Co., 1979,) pp. 360-61.

[3].Op. cit.

[4].Roberts, p. 31.

[5].Ibid., p. 33.

[6].Ibid.

[7].Lester S. Levy, Give Me Yesterday (Norman: U. of Oklahoma Press, 1975), p. 344.

[8].Ibid., p. 180.

[9].Don Tyler, Hit Parade 1920-1955 (New York: William Morrow [Quill], 1985), p. 36.

[10].Roberts, pp. 55-6.

[11].Roberts, p. 56.

[12].Tyler, p. 58.

[13].Clive Hirschorn, The Hollywood Musical (New York: Crown Publishers, 1981), p. 80.

[14].Alec Wilder, American Popular Song (London: Oxford U. Press, 1972), pp. 310-11.

[15].Ruben Blades, quoted in interview, Chicago Tribune: Oct. 6, 1985.

[16].Bill Feret, Lure of the Tropix (New York: Proteus Books, 1984), p. 146.

[17].Ibid.. p. 143.

[18].Nola Kortner Aiex, "A Bitter Comedy: Oswald de Andrade's O Rei da Vela," unpublished paper given at Alienation and Revolution in Modern Latin American Theatre Symposium, Marquette U., March 1980.

[19].Tyler, p. 80.

[20].Andrew Sarris, "Surreal People," review in Village Voice: Jan. 21, 1986.

[21].Hamm, pp. 387-88.

[22].Stanley Green, The World of Musical Comedy (New York: Da Capo Paperbacks, 1980), p. 181.

[23].Roberts, pp. 81-2.

[24].montuno: a vehicle for improvisation in Cuban and salsa numbers, based on a two-or-three chord pattern repeated ad-lib under instrumental or vocal improvisations. (Roberts, p. 229).

[25].Tyler, p. 159.

[26].Roberts, p. 136.

[27].Once again, the composers ignore or dismiss the fact that the mambo is Cuban, but since Latin dance music had its center in New York City, Puerto Ricans probably did the mambo along with many other New Yorkers.

[28].Hugh Mooney, "Disco: A Music for the Eighties," Popular Music and Society, vol. VII, no. 2, 1980, p. 87.

[29].Jon Pareles and Patricia Romanowski (eds.), Rolling Stone Encyclopedia of Rock and Roll (New York: Rolling Stone Press/Summit Books, 1983), p. 151.

[30].Billy Bergman (with Rob Baker), Hot Sauces (New York: Quill, 1985), p. 122.

[31].Roberts, p. 207.

[32].Blades.